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Werner, whose father does not figure at all in the original story, becomes the brother-in-law of Wilhelm before the latter sets out on his journey. There is only one journey, and the episode of Melina and his wife is brought in differently. Later on, Wilhelm meets these again in the company of Madame de Retti, who does not figure at all in the *Lehrjahre*. It is here that Meister first goes upon the stage, to play the character of Darius in the first performance of his own tragedy of *Belsazar*, an extract from which is given, together with an outline of the play. At the Count's castle there is a secretary who writes plays, and has charge of the dealings with the actors, whilst in the *Lehrjahre* this character is combined with that of the Baron. The final episode between Wilhelm and the Countess, at the end of the Third Book of the *Lehrjahre*, is lacking in the *Urmeister*, and as this motivates the subsequent development of several of the characters in the *Lehrjahre*, it would seem that Goethe had not as yet formulated the later plan.

In developing this plan, years afterward, it was to be expected that Goethe would not always be able to harmonize the different settings of the two stories. For example, in the *Lehrjahre*, Vol. 21, p. 136, Wilhelm is represented as riding along on horseback, while a number of pedestrians successively catch up with him, greet him, and leave him behind. The incongruity of this picture, which had always struck me, is now explained, for in the *Urmeister*, from which the scene is taken bodily, Wilhelm makes this part of the journey on foot.

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## CORRESPONDENCE

### A FURTHER NOTE ON MUSSET

In *Mod. Lang. Notes* for April, 1912, I pointed out that Musset, in the famous *Nuit de Décembre*, plagiarized from himself by borrowing almost verbatim a passage from an earlier and less known poem, *A Laure*. It may be in-

teresting to note that in another case he reversed this process, transferring a passage from a well-known work to an obscure one. In *On ne badine pas avec l'amour*, Act I, Scene IV, Perdican exclaims: "O patrie! patrie, mot incompréhensible! l'homme n'est-il donc né que pour un coin de terre, pour y bâtir son nid et pour y vivre un jour?" Twenty-one years later, in one of Musset's last poems, *Retour*, these words reappear as follows:

O patrie! ô patrie! ineffable mystère!  
Mot sublime et terrible! inconcevable amour!  
L'homme n'est-il donc né que pour un coin de terre,  
Pour y bâtir son nid, et pour y vivre un jour?

Musset had to do little but find a pair of rhymes, in order to change his fine prose into verse.

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### THE SOURCE OF *Christ* 416 ff.

It has not been observed by investigators of the sources of the Old English *Christ* that the lines (416 ff.)

Eala! hwæt þæt is wræclíc wrixl in wera life,  
þætte moncynnes milde scyppend  
onfeng æt fæmnan flæsc unwemme,  
ond sio weres friga [w]iht ne cūpe,  
nē þurh sæd ne cwōm sigores āgend  
monnes ofer moldan

are based upon the antiphon: "O admirabile commercium: Creator generis humani, animatum corpus sumens, de Virgine nasci dignatus est: et procedens homo sine semine, largitus est nobis suam Deitatem." This antiphon is employed, according to the Roman use, at Lauds and Vespers of the feast of the Circumcision (or octave of the Nativity) and at Lauds of the vigil of the Epiphany, and it occurs already in the Gregorian antiphonary (Migne, *Patrologia Latina*, LXXXVIII, 741). Though the poet has handled the material with characteristic freedom, the closeness of